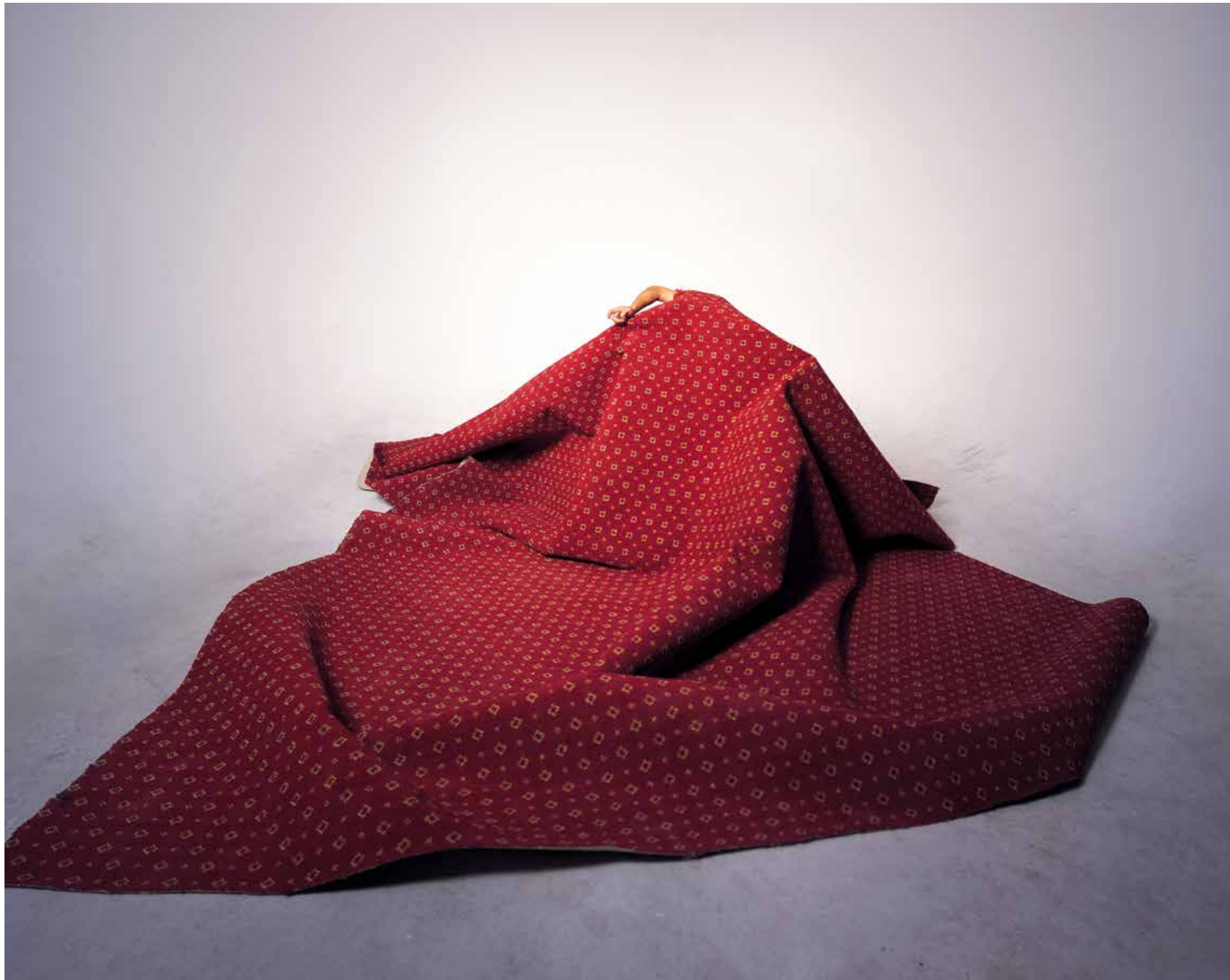




陈晓云
Chen Xiaoyun



革命浪漫主义 Revolution's Romanticism

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU083

革命浪漫主义是个语感与事实完全不符合的词汇，唯一的价值是在图像形式上可以被严格显示为我拍摄的这样。

Revolution's romanticism is a word whose sense of language totally don't accord with the truth. Its only value is being strictly shown as a picture the way I took.



陈先生的黄昏 Dusk of Mr. Chen

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU081

陈先生是个忧郁的诗人，这是他的梦，被一万个形容黄昏的词汇淹没。

Mr. Chen is a melancholic poet. This is his dream, which is submerged by 100,000 words of describing the dusk.



老王和他的女人 Wang and His Women

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU085

老王虽然不富有，但是道德经历上很崎岖，他号称自己有几个老婆，但是其实他一直单身，他总是买一些便宜得女性靴子放在自己家门口。想像自己是个多情的国王，有时候他也偷别人的靴子。

Wang is not rich but he has experienced much in moral life. He claims that he has several wives but actually he has kept single for a long time. He always buys cheap women's boots and put them in front of home. He thinks that he is a amorous king. And sometimes he also steals others' boots.



手指
Finger

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU073

这是沙发上我发现的手指，它孤单安静的伸在那里，指着一个莫名其妙的方向。

This is the finger print I found on a sofa. It spreads there quietly and lonely, pointing to an inexplicable direction.



大皮鞋 Big Shoes

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU091

我的朋友需要一双足够大的皮鞋才能够一脚踩碎你的狗头，需要一双足够大的皮鞋才能离开得足够远，需要一双大皮鞋才能经受任何的颠簸，需要一个装满鞋的仓库才能够显示出被拍摄时的若有所思。

Only in a pair of big enough leather shoes, my friend could tramp your fucking head and walk away for a long enough distance and bear any jolt. So he needs a storehouse which is full of shoes to show his mental condition as if being absorbed in thought while being taken photos.



玛勒隔壁 Mahler's Next Door

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU073

标题采用了中英文谐音，英文是充满叙事感的意味，中文谐音是愤怒和混乱的情绪。这是种错乱和癫狂的即时感受。

The title uses harmonic tone between Chinese and English. The English part is full of narrate sense but the Chinese part is a mixture of anger and mess. This is an unbalanced and maniac instant feeling.

燃烧的书 Burning Book

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU074

危险的小游戏，但不会真得发生，在书店我们总有点犯罪的冲动，当看到一本好书，我们就开始警惕。

It is a dangerous game which won't happen truly. We always have a sudden impulse to do something guilty in a bookstore. When we find a good-written book, we start getting vigilant.





消防员
Fireman

摄影 | Photography
144 × 180 cm | Ed. 8
2008 | CXYU100



陌生人 Stranger

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU097

对他人的恐惧，对自身“非我化”的恐惧，对不可知的戏剧化期待。我们熟悉的事物时刻确认着我们的存在感，但是，也许每一个陌生人都包含着对“我”这个称谓的伏击。

The fear of others and the nonego trend of self and the dramatic expectation of the unknown. Our sense of being is constantly confirmed by the things we know, however, maybe every stranger possesses an ambush to the appellation I.



唾弃 Cast aside

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU093

掀开每一个下水井盖，围观并唾弃，获得满足。我们总从阴暗处获得自我肯定的营养。我们以向下的姿态获得平静。

Open the cover of every sewage well, watch and spurn, from which we can get satisfaction. We always get the nutrition of self-affirmation from the shadows. And we get peace in the downward gesture.



帝国财富 Fortune of the Kingdom

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU082

关于欲望，贪婪，掠夺，和肮脏的剥削的无能想象。

It is an incompetent imagination about desire, greed, plunder and dirty exploitation.

中央银行 1-3 Central Bank 1-3

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU078/79/80



这是辉煌的金库，这是充满智慧和道德的银行家，这是中央银行，一个赤贫侏儒对自己政权的财富想像。拍摄前我问他最想成为谁？他说他想做中央银行行长。

This is a splendid vault. This is a wise and moral banker. This is the Central Bank. These all come from the poor dwarf's imagination for his power and money. I asked him what he wanted to be, and he answered that he wanted to be the president of the Central Bank.



这是一种彻底的态度，向所有的一切投降比向一切反抗更加真诚。他连态度本身都反对，不意味，不思索，唯一的，彻底的，允许被穿过。

It is a complete attitude. And it is much sincerer to surrender to everything than to fight against everything. He is even opposed to the attitude. He doesn't think or ponder and let it be get through completely.

粗暴地抚摸别人的梦在象征次序中充满好奇地体会一个无政府主义者最真诚道歉的形式

Rudely Touch Others' Dreams and Curiously Experience the Most Sincere Apology from an Anarchist in Symbolic Order

摄影 | Photography | 120 × 80 cm | Ed. 8 | 2008 | CXY_3646

反革命 Counterrevolution

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU098



革命是种超级形式，一个纯粹意义上的反革命和一个革命没有区别都被容纳进革命这种超级形式里，说明革命不是觉醒，而是种需要。

Revolutionary is a super form which contains a pure counterrevolutionary and a revolutionary without distinction. It means that revolutionary is not a sort of arousal but a need.



向所有一切投降 Surrender to everything's everything's

摄影 | Photography
84 × 120 cm | Ed. 8
2007 | CXYU086

这是一种彻底的态度，向所有的一切投降比向一切反抗更加真诚。他连态度本身都反对，不意味，不思索，唯一的，彻底的，允许被穿过。

It is a complete attitude. And it is much sincerer to surrender to everything than to fight against everything. He is even opposed to the attitude. He doesn't think or ponder and let it be get through completely.

21 点 Double | 21double

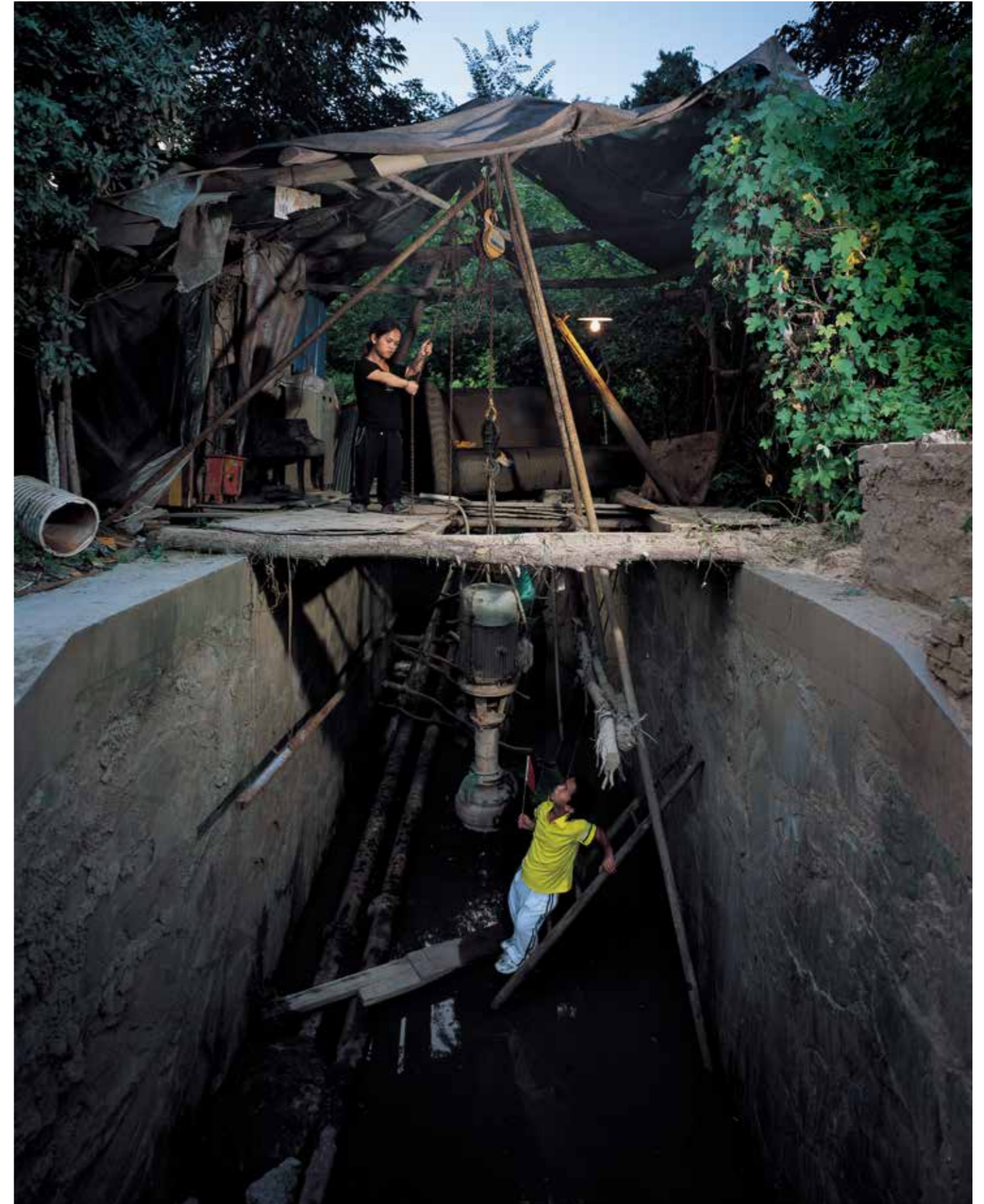
摄影 | Photography
144 × 180 cm | Ed. 8
2007

L: CXYU076 | R: CXYU075



两个年轻的侏儒，一个工地，一个临时的客厅，黄昏或者夜晚，有事或没事。

2 young dwarves, a construction site and a temporary parlor, which are occupied with something or nothing at dusk or night.





一封信 A Letter

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU077

每一面打碎的镜子都是写给天空的一封回信。
Every broken mirror is a letter which is written back
to the sky.



社会 Society

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU089

尝试插图式的，社会现实主义式样的图像创作，模仿列宾的伏尔加河上的纤夫。

A try for illustrational and social realistic image-creating, which imitate Repin's Barge Haulers on the Volga.



无题

Untitled

摄影 | Photography | 144 × 180 cm
Ed. 8 | 2009 | CXYU094

题外话，一对男青年他们的任何动作组合除非互相殴打看起来都像同性恋，做为异性恋已经很难在这个地球上表达对伙伴的亲昵了。异性恋已经被同性恋成功的挑拨了，当然我不敢得罪任何一个同性恋，我相信没人敢。

In digression, whatever a couple of young men do would make themselves seem like gay except beating up each other. It has been difficult to express our intimate care for friends as a hetero on this planet. The heteros have been instigated by homosexual successfully. Of course I do not dare to offend any homosexual, and I also believe that no one does.



面对生活

Face to Life

摄影 | Photography | 144 × 180 cm
Ed. 8 | 2009 | CXYU088

作品的标题《面对生活》来源于通俗杂志的一篇励志文章，图像内容也设计成充满苦难的，半途而废的道路的感觉，我不想讽刺什么，其实生活本来就是庸俗的体验。

The title of this work Ongoing life comes from an inspirational article on a common magazine. The content of picture is also designed like it is full of tribulation. I don't want to satirize anything by giving the feeling of a road which is on an abort. Actually, life itself is a kind of low experience originally.



旅行家 Traveler

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU096

骑着木棍去旅行，我们裤裆生涩，姿态扭曲，看到的都是空房间。

We travel on crabsticks. Our crotches are juvenile and our gestures are screwy. What we see are all empty rooms.



路半路 Road Half Road

摄影 | Photography
144 × 180 cm | Ed. 8
2009 | CXYU056

一群不知所措的年轻人，一辆野外抛锚的公交车，一段莫名其妙的旅行，和即将到来的阵雨和黄昏。

A group of perplexed young persons, a bus which breaks down in the fields, an indescribable journey and the coming shower and dusk.

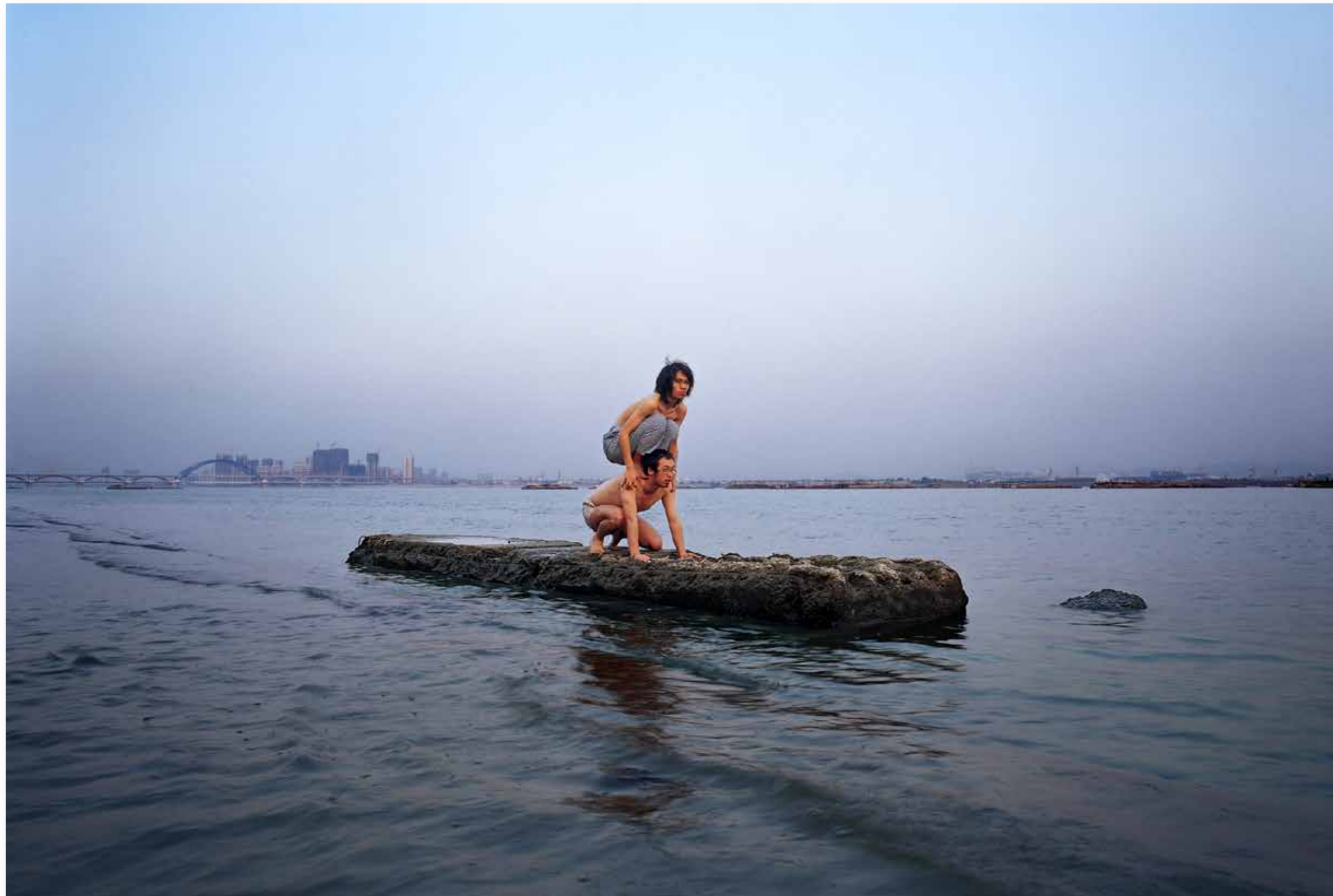
2700RMB

摄影 | Photography
144 × 180 cm | Ed. 8
2007 | CXYU095



这里发生过一起抢劫案，2700元人民币和一把枪，这是个无比抒情的地方。

It used to have a robbery here which involved RMB 2700 and a gun. It is a very lyrical place.



之间 Between

摄影 | Photography
120 × 180 cm | Ed. 8
2007 | CXYU008

关于自己和他人，关于虚拟的航行，
关于我们保持一种集体的姿态。

It is about self and others, virtual
navigate and the gesture we keep as
a community.



革命 Revolution

摄影 | Photography
120 × 180 cm | Ed. 8
2006 | CXYU016

革命是一切不知所措的深渊。
Revolutionary is a deep abyss of perplexing.



谁是谁 Who is Who

摄影 | Photography
120 × 180 cm | Ed. 8
2006 | CXYU023

谁是谁？不是自己是谁，自己是谁也许已经不重要，重要的是谁才是那个谁？他者的身份才具有意义。
Who is who? It is not who am I. It may be not important about who am I but who is that one. What is significant is the identities of others.



你说的那些事

Those things you said

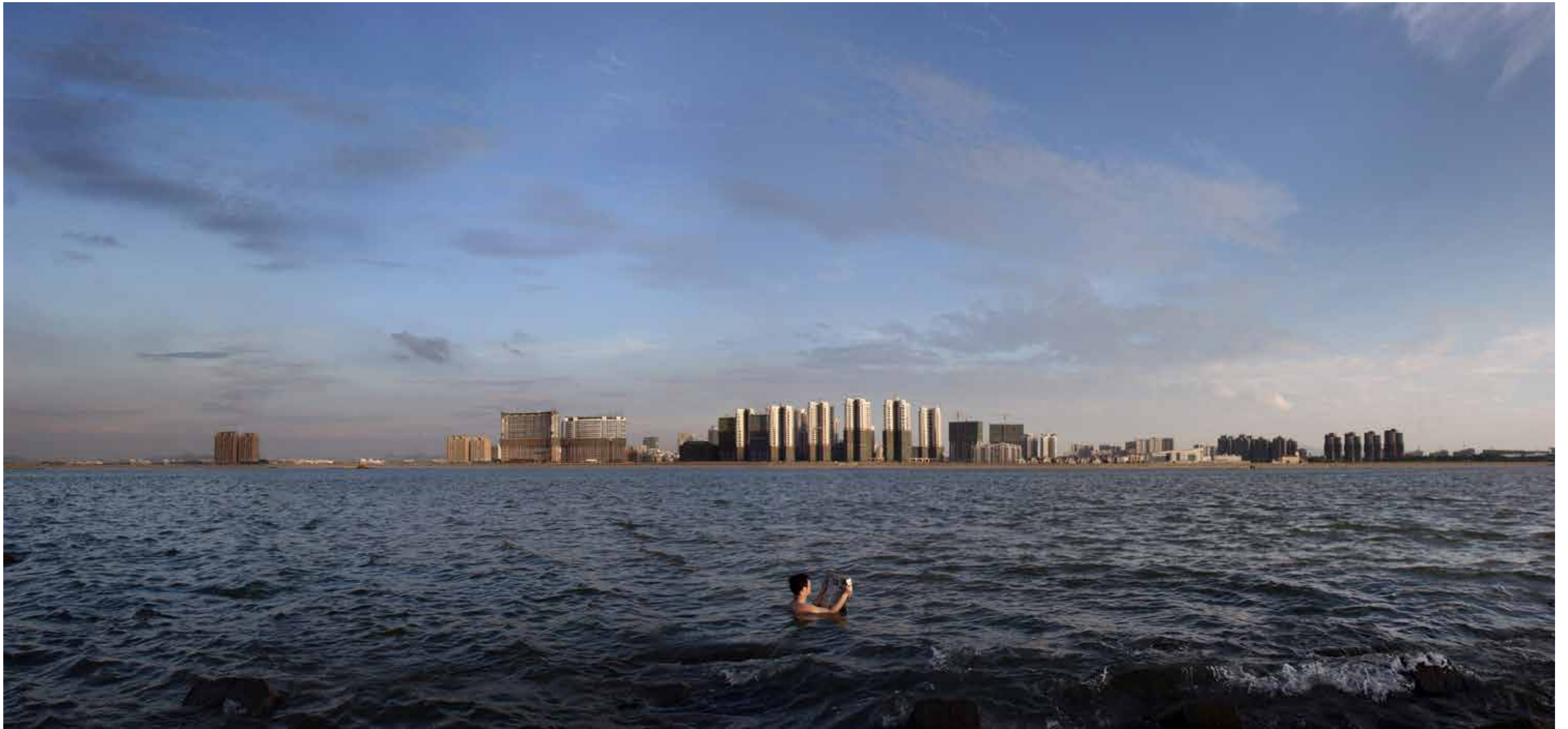
摄影 | Photography

120 × 180 cm | Ed. 8

2006 | CXYU021

英雄主义式的，徒劳的，与不可知的搏斗。

A heroic and unavailing fight with the unknown.



什么

What

摄影 | Photography
192 × 90 cm | Ed. 8
2006 | CXYU022

一个人站在江水里露出上半身，展开一张新闻报纸，关于新闻，关于我们接受的信息，关于我们如何去接受。

A man, standing in the river with upper body out, opens a piece of newspaper, which is about news, the information we receive and how we receive.



任何人 Anyone

摄影 | Photography
120 × 180 cm | Ed. 8
2006 | CXYU005

我们的身体不属于我们自己，我们的语言不属于我们自己，我们的行为不代表我们自己，我们的意识不代表我们自己，“个人”其实是任何人，我们要求自己成为一个“个体”，但其实成为自己是一种技巧。

We don't own our body or language. We are not represented by our actions or consciousness. "Individual" is actually anyone. We require ourselves to be an individual, however, it is a skill to become self.



饱和

Saturation

摄影 | Photography
120 × 180 cm | Ed. 8
2006 | CXYU017

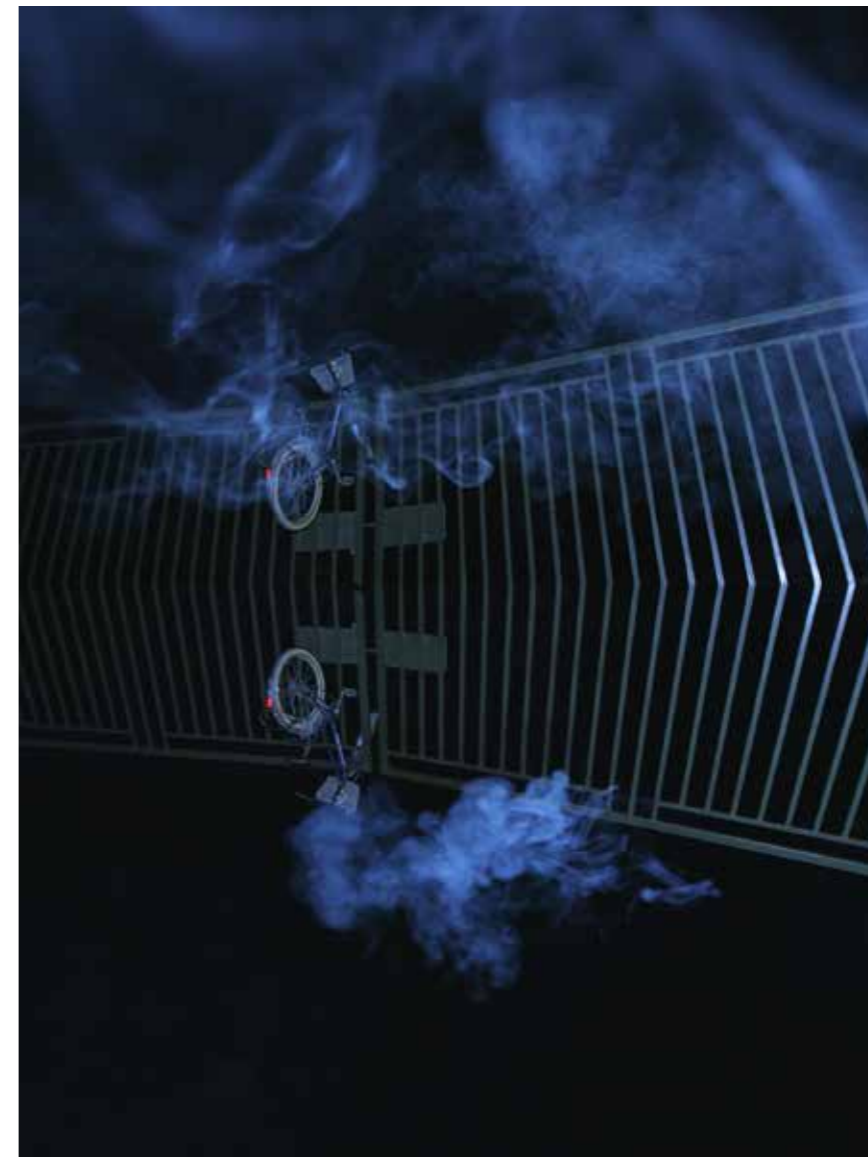
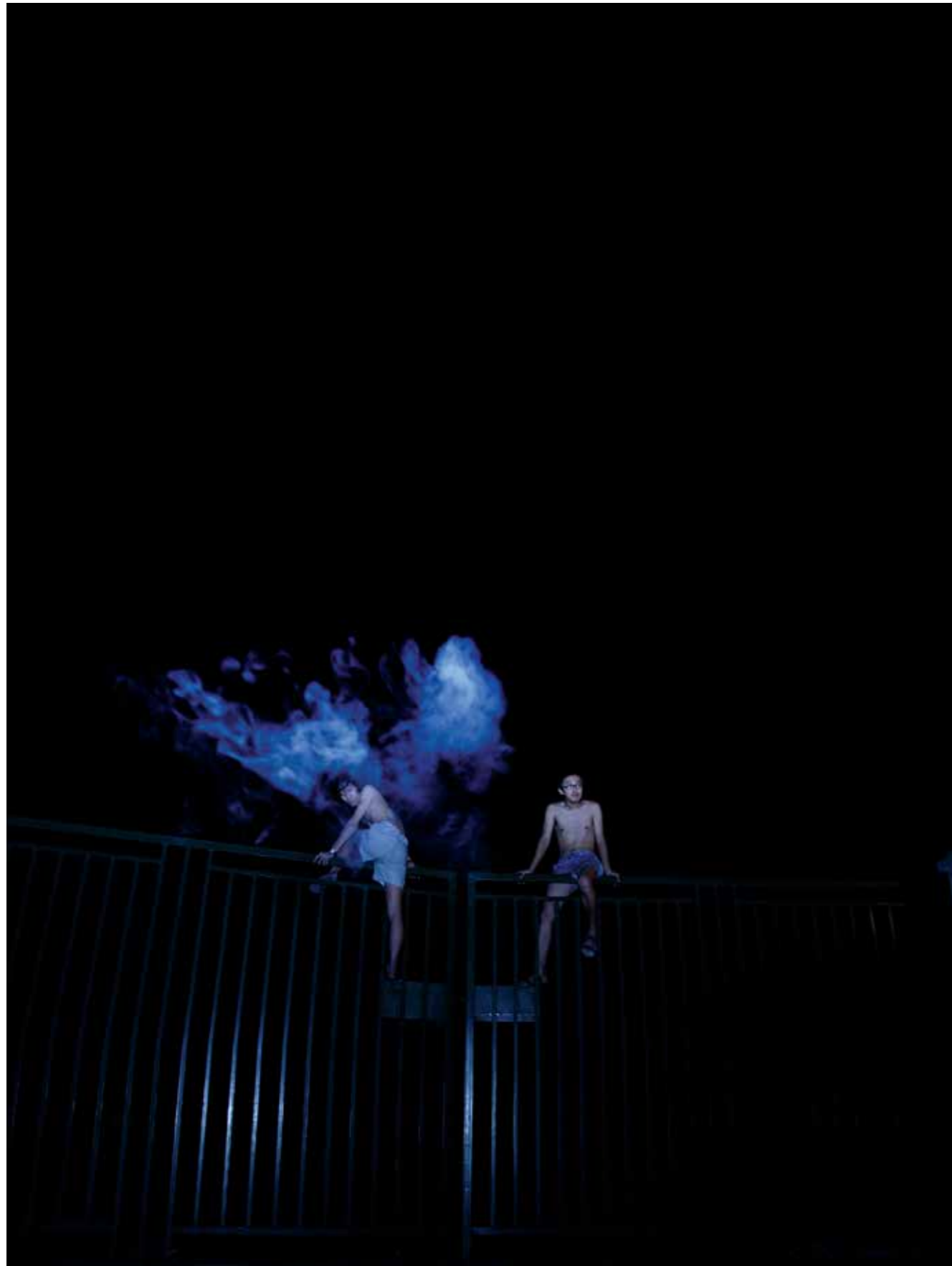
现实的荒诞是你无法逃避成为你唾弃的那个世界的一部分。

The absurdness of reality is that you cannot escape from being the part of world you spurn.

孤独

Loneliness

摄影 | Photography
120×180 cm | Ed. 8
2005 | CXYU014



低利率的幻觉

Low interest rate

摄影 | Photography
120×90 cm | Ed. 8
2005 | CXYU015



那儿 | There

摄影 | Photography
60 × 160 cm | Ed. 8
2005 | CXYU020



这儿 | Here

摄影 | Photography
60 × 160 cm | Ed. 8
2005 | CXYU019

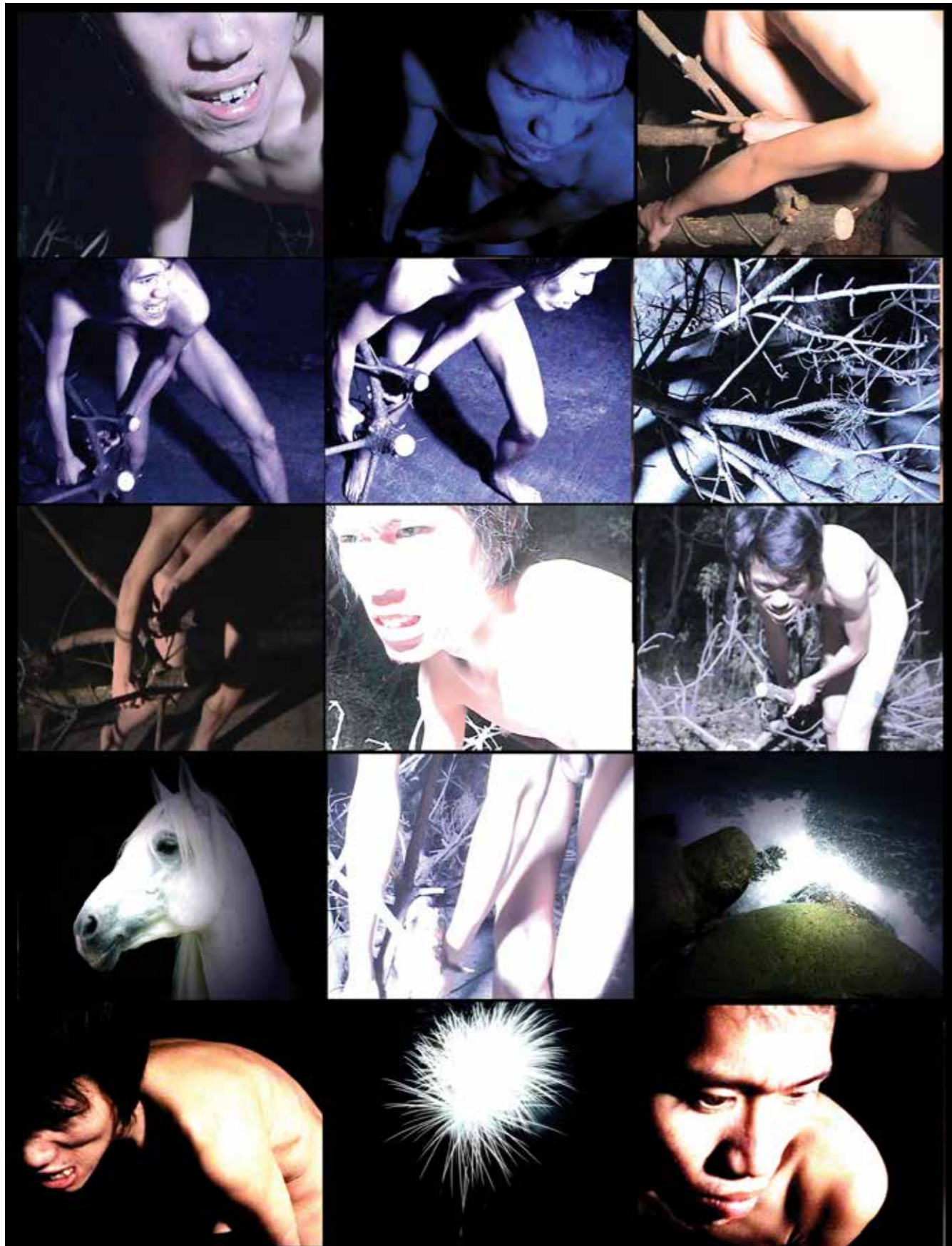


国王 | King

摄影 | Photography
60 × 80 cm | Ed. 8
2005 | CXYU012

《那儿》《这儿》《国王》这组摄影与个人的存在感有关,关于何时何地你是谁? 答案如同跌落在地的伞兵。

The photographs named "Here", "There" and "King" are related to the personal sense of being, which is about when, where and who you are. The answer is like the parachutist who drops off.



抽 | Lash

单频录像 | Single-Channel
Video

4'07" | Ed. 6

2004 | CXYU033

光线是根鞭子，时间是被压缩的困遏，一条山路，一个疲惫的男人在闪光聚光中拖着一棵树在山路上蹒跚，与虚拟的神话纠缠，这是个人内心痛苦的神话，挣扎和殉道般的庄重，每一秒钟便被一束强光拘禁。记忆中的颗粒物被刺耳的抽打声牵引，歇斯底里地往赤裸的肢体语言中灌输机械般自我异化的抒情和寥落，某种被假设的存在被光线定格成不连贯的耀眼瞬间，暗示只占据 1/25 秒。

A piece of ray is a whip, and the time is an individual religion. Here is a path of mountains, and an exhausted man who is towing a tree from the bottom to the top of the hill. It will be a highly intense flashlight in one second. This is a myth of an innermost being of a person, mostly about struggle and expiation. So the memory of them is not coherent, and the desire is the most brilliant thing, recurrent fate is whipped time and time again.



拉 | Drag

单频录像 | Single-Channel Video

4'11" | Ed. 6

2006 | CXYU026

赤裸上身的青年，精疲力竭地拖拽。黑暗中的收获，身与心的妥协，永无止尽，越陷越深。
你，不可能一无所知，关于所有的黑暗。

A topless young man is dragging exhaustedly. Gain in the dark, compromise of body and mind, never-ending situation, bogging down deeper and deeper.
You, impossible to not know anything, things about all the darkness.

狴 | Bi

单频录像 | Single-Channel Video
5'30" | Ed. 6
2007 | CXYU043

狴 - 传说中的猛兽，司禁锢，监禁的象征。

录像作品《狴》首先是个人化的心理扫描，被束缚被围困，被困惑被干扰，被欲望层层包裹，其次是我们与现实世界之间那种奴役和被奴役的关系导致的激烈冲突，我们试图改变什么的个人英雄主义的冲动很可能沦为滑稽的表演。而现实本身就是我们心里埋藏的那个怪兽。如同影像中轰鸣的卡车排着队围着一个泥泞中的人圆周运动，没有出路，那种挫折感构成了我们每个人心中的监狱。

"Bi" is a fierce beast in legend which stands for imprisonment.

This video is initially an individualized psychological scan presenting a moment surrounded by constraint, disturbed by confusion and wrapped by desire. Then it is the fierce conflict caused by the slaving and enslaved relationship between reality and ourselves. The individual heroism impulse of our attempt of change will probably become a comical performance. But the reality itself is exact the monster hidden in our deep heart. The roaring trucks in row are circling a person trapped in sludge. There is no way to get out that a sense of frustration constructed a prison in each of our hearts.







爱你大老板 Love You Big Boss

单频录像 | Single-Channel Video
4' | Ed. 6
2007 | CXYU041

一个剧场，一群乞丐，街头艺人，残疾人用各种简陋拼凑的乐器 毫无章法的演奏美国国歌，滑稽，心酸，道德的双重错误，错乱的意识形象征，舞台上的混乱和荒唐感暗示着一种虚拟的政治感，现实或许也如此，一个意识形态扭曲混乱自相矛盾的社会塞满了最低级形式的社会主义资本主义封建主义以及面对这些的最虚伪的情绪。从作者的角度来说 我雇佣拍摄他们这些社会最底层的人，我被他们的一些舞台上的滑稽逗笑，另一方面我谴责自己这样是不道德的，同时我提醒自己这就是一个不道德的作品，因为我也无法说清楚在我处的现实社会中什么是基本的正确性。



A theatre, a group of baggers, street artists, disabled people are playing American national anthem inharmoniously by using their shabby broken instruments which is comic and sad, the dual mistakes of moral, unbalanced ideology symbolization, all mess on the stage and the sense of ridiculousness implies a kind of virtual politics. The truth may like this, a twisted and massive ideological society is stuffed with the lowest level of socialism, capitalism,

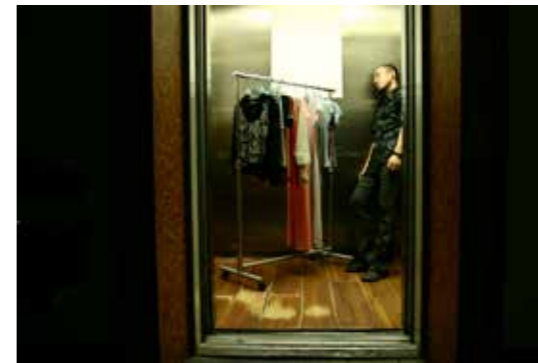
feudalism and the most deceptive sensation towards them. From the perspective of an artist, I shot these people from the lowest social class and laugh over their awkward actions on stage, on the other hand, I criticize myself that it's immoral to do like this but at the same time I remind myself this is an immoral work because I am not able to declare what is the basic correctness in the society where I exist.

丽丽皇后花园 Queen Lili's Garden

单频录像 | Single-Channel Video
60' | Ed. 6
2004 | CXYU025

这是关于爱，孤独和内心那个陌生世界的片子。不确定身份的叙述者通过字幕旁白展开叙述，来自每个人内心影象的碎片交错着发生着有或者没有的虚假故事。“世界上所有女人都有一个名字叫——丽丽”。所有的爱和失去都是相似的。

This is a film about love, loneliness, and strange inner world. The narrator of uncertain identity unfolds the story from subtitle, fragments from everyone's inner image alternate with existing or non-existing false stories. "All women in the world have one name - Lili." All loves and losses are alike.





向夜晚延伸的若干个瞬间 Several moments extending to a night

单频录像 | Single-Channel Video
11'34" | Ed. 6
2002 | CXYU037

浮躁的音乐切片，看似乏味的人物动作，如同声像俱全的琐事记忆，努力遗忘，却根深蒂固。我们精神世界的残余是由不情愿的机械化的记忆与迫害妄想的后怕构成的。一些没有头绪的情节，昏暗的基调，杂耍般的胡闹，和机械般的戏虐。每一天，当夜晚来临的那一刻，所有的感受叠加在一起，仿佛有根地平线在期待着无数个发生着的现场。

Similar to the memory clips, the boring action and back ground music of fickleness made up the video stream. We try to oblivion what we considered useless, but they rooted in. Reluctantly mechanic memory and the scary of delusion of persecution constitute the rest of our mental world.

The video is made of some meaningless scenario,a dark mood,mischievous playable,and mechanical fool.When the night is coming,all the feelings combine together and it seems someone is looking for the endless stories.





视线将把我们带入我对这个世界进行审视和鉴别的理由和动机中去，面对想像物的现场以及迫切地占有欲，重叠的画面，一些行为的戏仿，这都不是我们想真心去征服的东西，它们只是我们向这个世界挪用的道具。我们只提供自己的目光与这个世界的轨迹发生关系，影象也是一种道具形式，它挪用地是视网膜过度给大脑的神经反应，在此基础上一切的一切只不过是确定在合适的时间合适的位置合适的理由下假设一个残留在视网膜上的经验事实。你知道包括你的双眼在内的身体都不能直接服务于转瞬即逝的世界的疯狂表现。

Sight will be led to the reasons and motivations of my examination and identification of the world, to confront the imagined scene and urgent possessiveness. Be it overlapped images, or parody of some behaviors, these are not what we really want to conquer; they are just props we appropriated from the world. We only provide our own insights to react with the trajectory of the world. Image is also a form of props. It appropriates neural reaction from retina to the brain. On such basis, everything is just hypothetical facts left on retina in the right time, in the right place, and under the right reason. You should know, your body, including your eyes, cannot serve directly the crazy performance of the fleeting world.

向夜晚延伸的若干个瞬间 2 Several moments extending to a night 2

4 屏录像装置 | 4 Channels Video Installation
7'28" | Ed. 6
2004 | CXYU029



圣诞快乐 Merry Christmas

单频录像装置 | Single Channel Video

2'36" | Ed. 6

2007 | CXYU027

这是一个充满了嬉笑欢乐的作品，虚拟一个最不可能的仇人，追逐打闹，没有什么在圣诞节追着圣诞老人殴打更欢乐的礼物了。这不是青春邪恶，不是暗示对老人权威的愤怒，不是暴力的荒诞，不是东西方意识形态冲突，更不是东西方文化差异的冲突，绝不是。纯粹就是找点不可能的快乐。

This work is full of fun and delight. To create an enemy who is the most impossible one, then chase and fight with him. There is nothing happier than chasing and fighting with Santa Claus. This is not about a devil youth, not the anger to his authority, not a violent absurdity, not the contradiction between the west and east, not even cultural conflict, not at all. It's just a way to find some impossible happiness.





夜 2.4 公里 Night 2.4 KM

单频录像装置 | Single Channel Video
9'30" | Ed. 6
2009 | CXYU058

一群面无表情的农民工抗着他们的工具在暗夜行进在荒野中没有开始没有结尾，仿佛暗示现实和历史中的那最矛盾和最苦难的一个阶层的黑色轮回，作品以一种压抑的情绪引领着一群没有目标的道路，如同现实层面那些我们熟知的抗争和冲突，如同历史层面我们熟知的那些农民起义和群众运动。现实反复回到起点。我们预感得到将要发生什么，但是我们不能知道能改变什么。

A group of rural workers carrying their tools are walking in the wilderness without any facial expression. There is no beginning or ending. It's a black karma which seems to indicate the most contradicted and miserable social class in reality or even the history. The work leads us to a group of aimless routes by a kind of depression which is similar as the struggle and conflicts in life that we are quite familiar with, like the revolts and public movements in history. Reality goes back to its start. We are able to feel something will happen but have no clue what we could change.



火 —3000 公斤 Fire-3000Kg

单频录像装置 | Single Channel Video
12' | Ed. 6
2009 | CXYU072

作品是以一种暴力化喧嚣的激情来暗示一种有关青春期的政治，一种关于反叛的燃烧，一种拒绝的态度，一种革命的暴力基因下的审美和释放。如同闪回中国 100 年来无数次的政治激情中相似的那一幕。一群兴奋的青年将成捆的书投入一堆熊熊燃烧的大火。在狂欢的气氛中没有政治的正确性，只有发泄的美感和幻觉的灰烬。

It uses a violent obstreperous passion to indicate the politics of adolescence which is full of flaming rebellion and rejective attitude and it is an aesthetic appreciation and liberation of a violent revolution. It is similar as one of the screen-shot of the endless political movements in the past 100 years in China. A group of young people are excited throwing bundled books into blaze. In the carnival atmosphere, there is no political correctness but only beauty of pulling out and ashes of illusion.







谁是天使 Who is angel

单频录像 | Single-Channel Video
2'36" | Ed. 4
2001 | CXYU039

双脚无法着地的男人，震耳欲聋的狗吠，这是飘飘欲仙的得意，还是无路可退的窘困？

The man whose leg cannot touch the land is wandering in the dark street, and the sound of barking at night keep going. Whether he is pleased with satisfaction or stressed of besieged?



癩皮狗 Mangy Dog

12 频录像 | 12-Channels Video
Ed. 6
2006 | CXYU034

一些歇斯底里的情绪，沉沦的，阴暗的心理活动，昏昏噩噩的精神面貌，古怪的行为，蛮不讲理的逻辑，录像作品给我们提供的更多的是那些不能被消费的视觉残渣。每个人内心深处都有着固执的黑暗平衡着现实的邪恶。

The video provides us some visual residues that cannot be consumed, some hysterical emotions, fallen, dark mental activity, lethargic outlook, odd behaviors, unreasonable logic. Everyone has a stubborn darkness in their inner heart to balance the evil of reality.

01 癩皮狗-癩皮狗，录像，1分36秒，2007

01 Mangy Dog-Mangy Dog, Video, 1'36", 2007

02 癩皮狗-为了生活，录像，47秒，2007

02 Mangy Dog-For Living, Video, 47", 2007

03 癩皮狗-我做你爸爸好不好，录像，2分29秒，2007

03 Mangy Dog-Can I Be You Dad, Video, 2'29", 2007

04 癩皮狗-瞎子，录像，1分18秒，2007

04 Mangy Dog-Blind, Video, 1'18", 2007

05 癩皮狗-小偷之梦，录像，50秒，2007

05 Mangy Dog-The Dream of Thief, Video, 50", 2007

06 癩皮狗-资本论，录像，3分钟，2007

06 Mangy Dog-Das Kapital, Video, 3', 2007

07 癩皮狗-古墩路肉夹馍，录像，1分10秒，2007

07 Mangy Dog-The Chinese Hamburger in Gu Dun Road, Video, 1'10", 2007

08 癩皮狗-你对我是刻薄的，录像，1分08秒，2007

08 Mangy Dog-You Treat Me Caustic, Video, 1'08", 2007

09 癩皮狗-恐水症，录像，1分06秒，2007

09 Mangy Dog-Aquaphobia, Video, 1'06", 2007

10 癩皮狗-滚，录像，50秒，2007

10 Mangy Dog-O, Video, 50", 2007

11 癩皮狗-北半球人民还处在水深火热中咧，录像，2分02秒，2007

11 Mangy Dog-The People of the Northern Hemisphere Is Still in Hot Water, Video, 2'02", 2007

12 癩皮狗-太甜了，录像，1分01秒，2007

12 Mangy Dog-So Sweet, Video, 1'01", 2007

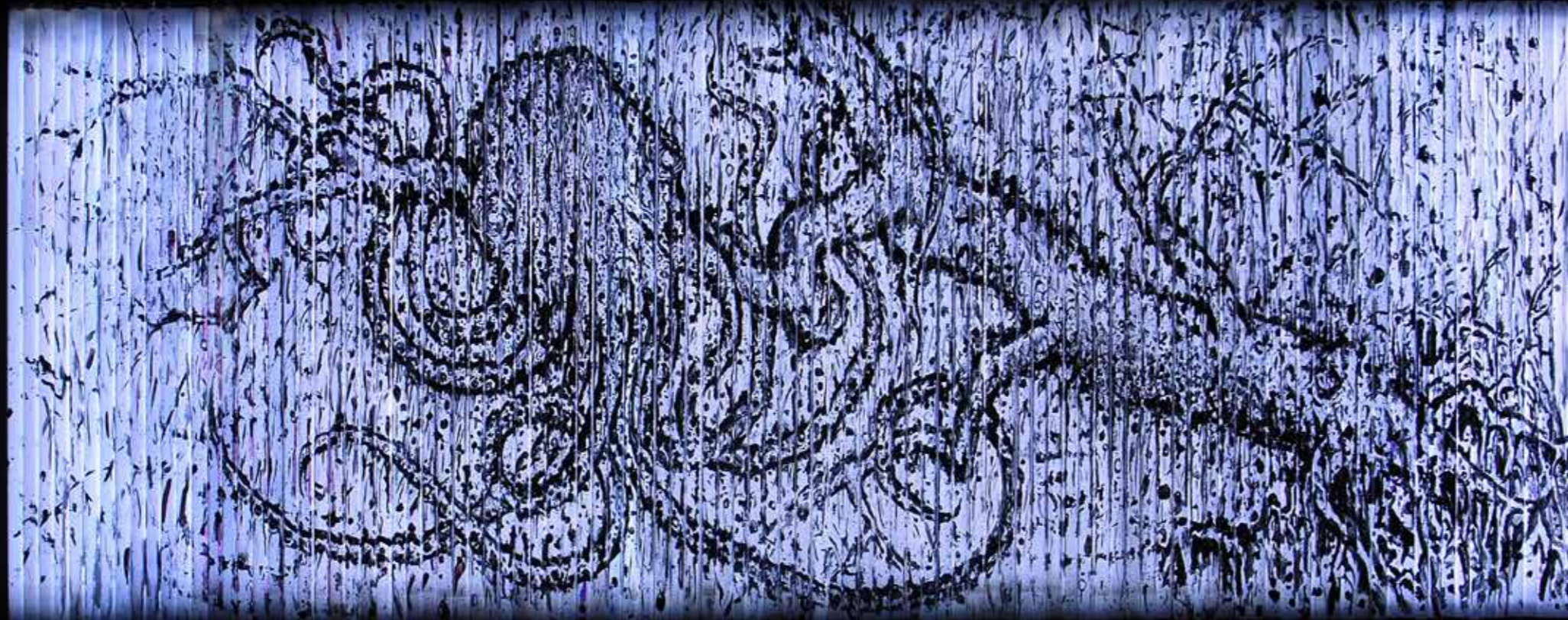
和你一起飞 Fly with You

单频录像 | Single-Channel Video
2'38" | Ed. 6
2007 | CXYU099

我们想要甩掉的东西包含着我们最根本的部分，
不管是什么，离心力将我们带离自身。并且我们
乐于在旋转的晕眩中将自身和另一端的東西混合
成一体。

The things we want to get rid of consist of the
most fundamental part of ourself. Whatever it is,
the centrifugal force will take it out of us. And in
the revolving dizziness, we are happy to mingle
ourselves with stuff on the other end.





3600W

装置 | Installation, Painting on 103 lighting tubes
300 × 121 × 12 cm
2007 | CXYU042

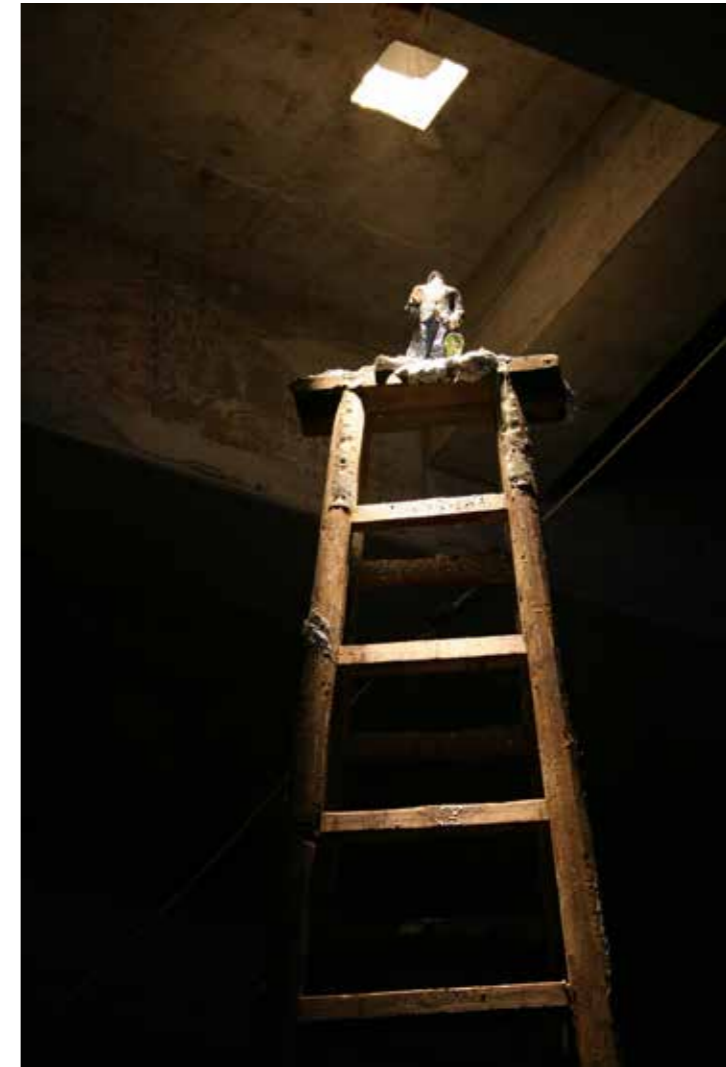


《3600W》这个装置中，日光灯不再作为一种日常用具，100个日光灯管紧密地排列在一起，犹如一张巨大的绢帛，绢帛上面用墨线所勾勒的部分是一只巨大的乌贼，乌贼本是一种通体透明的动物，又名墨鱼，它只有在遇到强敌时才会喷墨，从而借机逃走。在此装置中，不是用深色的背景来表现晶莹剔透的乌贼，而是反过来在日光灯组成的白色基底上绘上黑色的乌贼，形成强烈的反差。乌贼吐墨，又恰似中国水墨画中的运笔。画面上3600瓦的不稳定的光源，十分刺眼，成为画面之外的粗暴力量。

《3600w》曾参加2005年4月杭州“让一些念头被见”展览。

3600W has always been about more than just a collection of florescent lamps. 100 lamps are tightly placed side by side, blending together to look like a huge piece of silk on which a colossal octopus is outlined in ink. The octopus is a translucent invertebrate whose ability to expel ink and flee quickly is a useful defense mechanism against its predators. In this installation, the octopus is not expressed as a translucent figure against a dark background but as a series of black outlines set off against the white surface produced by the lamps. This choice of composition produces a striking contrast, which compels the viewer to see the ink-expelling octopus as something like the moving brush in a traditional Chinese painting. Yet in contrast to the subtle and harmonious qualities of the work, the lamps also produce harsh glares due to their unstable power supply, adding an element of violent forces from outside the main picture.

3600W was shown at the Contemporary Art Exhibition in Hangzhou.



15 平方厘米天空
15cm² Sky

装置 | Installation
580 × 165 × 120 cm
2005 | CXYU103



圆周率

π

装置 | Installation
Dimension variable
2005 | CXYU102

陈晓云，1971年生于湖北。自1999年参加上海“超市”展开始了当代艺术实践与创作，将录像和摄影作为主要的创作媒介，是近十年来试验性艺术的重要艺术家之一。

陈晓云的作品中始终呈现着艺术家诗性叙述的创作风格，感性思维贯穿于影像叙事结构中，并以个人化的意识片段做为向现实世界摆渡的影像形式。作品经常通过由一个标题，一句对白，一个动作生发开始加以重叠，提炼，抽象化，将我们已知的世界搅拌得更加疯狂和荒诞，或更加迟疑和虚无。

近期个展包括：《坠枯录》注一陈晓云个展，香格纳北京（2012）；为什么是生活，香格纳，北京（2010）；翠玉录，香格纳H空间，上海（2009）；FAINT, MC, 洛杉矶，美国（2008）；爱你大老板，THE PROJECT 画廊，纽约，美国（2008）。近期参加的重要展览有：行进中的亚洲，走向新艺术网络 2004—2013，惠林顿城市美术馆，新西兰（2013）；透视 180—未完成的国家：中国新影像，休斯顿当代艺术博物馆，美国（2012）；中国当代艺术二十年之——中国影像艺术，民生现代美术馆，上海（2011）；SHANGHAI KINO, SHANGHAI KINO, 伯尔尼美术馆，瑞士（2009）；第十六届悉尼双年展，澳大利亚（2008）；哈瓦那双年展（2008）；DRAPEAUX GRIL, CAPC—现代艺术美术馆，法国（2007）；2006釜山双年展，韩国，（2006）；横滨三年展，日本（2005）；都灵三年展，CASTELLO DI RIVOLI 当代美术馆，都灵，意大利（2005）；第五届上海双年展，上海（2004）。

Chen Xiaoyun (1971) was born in Hubei province. Since his participation in the group exhibition 'Art for Sale' held in Shanghai in 1999, he started his contemporary art creation and practice in video art, and has become one of the most important experimental artists in the most recent decade.

Chen Xiaoyun's works are always in an artistic and poetic style, with perceptual thinking running through narrative structure, and use individual fragments of consciousness as a ferry to the real world in a video format. His works usually start with a caption, a dialogue, or a motion, being overlapped, refined, and abstracted, to stir up our known world to be crazier and more ridiculous, or more hesitate and more vain.

Shanghai Kino, Shanghai Kino, KUNSTHALLE BERN, Switzerland (2009); 16th Biennale of Sydney, Sydney, Australia (2008); Havana Biennial 2008; Drapeaux Gril, CAPC-Musée d'art Contemporain, Bordeaux, France (2007); The Busan Biennale 2006, Busan, Korea (2006); Yokohama International Triennale of Contemporary Art 2005, Yokohama, Japan (2005); T1- TORINO TRIENNIAL, Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy (2005); 5th Shanghai Biennale – Techniques of the Visible, Shanghai Art Museum, Shanghai (2004). His recent solo exhibition including: "Zhuiku Tablet" Annotation-CHEN Xiaoyun Solo Exhibition, ShanghART Beijing (2012); Why Life, ShanghART Beijing (2011); Emerald Tablet held at ShanghART H-Space, Shanghai (2009); Faint at MC, Los Angeles (2008); Love You Big Boss at the Project Gallery, New York (2008).

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